I dislike that inaccurate French encroachment into English, auteur—and if India continues to follow Bresson or the French Old Wave it is going to drown in French jargon as surely as did Brazil's cinema novo. With not only British documentary and Indian mythological traditions to choose from but the rest of international cinema besides it is time that Bresson and the French Old Wave drowned in another New Wave of Indian origin.

A few scholarships for African and Asian students at the Institute are available through the Colombo Plan. For further information on admissions, write to Mr. V. C. Shukla, Minister of Information and Broadcasting, New Delhi 1, India. Maybe ther'll be more 16mm next year.

--Lyle Pearson
Poona, 1975

*Kaul, Mani, "New Perspectives," from *Filmfare* (a Bombay bi-weekly film magazine), reprinted in *A Selection of Writings on the Problems of Contemporary Cinema in India* (mimeographed). Available from the National Film Archives of India, Poona 4, India.

CORRECTION to 'The Palestinian Cinema Situation' Issue #75-3

Two or three errors crept into my report on the Palestinian Institution—the PCI was located in Jordan and not in Lebanon when Godard and Gorin worked with it in 1970 and REVOLUTION UNTIL VICTORY is not a PCI but a Newsreel film. REVOLUTION is in fact the first short film on the Palestinian problem to be noticed by the French popular film press, in Ecran '75 No. 34, March 1975, p. 88, a review by Guy Hennebelle. This would mean that the Palestinian problem has passed through American cinema without touching American film criticism and that it has now made the jump from militant French film journals to popular French criticism. Also, it is of course Mozart and not Haydn that the pianist plays in the barnyard in Godard's WEEKEND.

I regret these errors but I will give one Lebanese pound to anyone else who has written on the PCI films in the American press (other than translating Henneballe). There being no Palestinian tender at the present time. [Lyle Pearson]

[Reprinted by permission of Lyle Pearson]

* * *

CHICK STRAND'S RECOLLECTIONS OF CANYON CINEMA'S EARLY BEGINNINGS WITH ADDED COMMENTARY FROM CHICK CALLENBACH

Question: How did it happen with you…were you making movies and then you became involved with Canyon Cinema?

Chick Strand: Oh no, I was getting my degree in anthropology at U.C. and I had been friends with Bruce (Baillie) for a long time. He was my boyfriend for awhile. So when I married my

second husband, we were still friends. And he was always involved in theater…I'm not sure about this part. But when we used to talk about what we were doing, it was all…his ideas were all visual in terms of theater. Somehow he got a grant. I think one of his old professors saw to it that he got a Fellowship at the London School of Cinematography, I think that's what it was. So he went there for while. I'm not sure how he thought of getting involved in film. But he came back hating it over there. He didn't complete the course, he went to Spain to get warm. But he wrote letters about how damp the fog was. I guess it's different than our fog. He came back and got a job at the Chevy Assembly Plant. And started making money to get equipment to make a film. And he made ON SUNDAYS…none of us had really known anything about independent films. This was somewhere around '59 or '60. I guess I got involved in Canyon Cinema in '61, a few months after it started. But there was noplace to show these films. There was an audience and Bruce felt there should be a place to show them. He would show films in Canyon (California) on a sheet in his back yard.

At first, my husband and I weren't really involved, except to come and see the shows. And we got enthusiastic about it, cause there were these really crazy guys all over the United States, who no one had ever heard of, making films.

* * *

Chick Callenbach: See that's really curious, what she says about not knowing any other film-makers. Because here Broughton and Peterson and Stauffacher and all those folks had been doing Art In Cinema up until just a few years before that. The San Francisco Bay Area was one of the leading hot-beds of underground film. And yet it was another world. Nobody had ever heard of that stuff. So when Canyon came along..

Diane: Which was when?

Chick Callenbach: When Canyon started? Well my first memory of Bruce was, I was living at this little house on the creek, where this photo comes from (see cover), and I got a call from Bruce saying, "I'm trying to set up some showings of underground films and I wondered whether you could help us." And I didn't have any idea how I could help them, but he sounded nice so I said, "Wellwhy don't you come down to my house on the weekend and we'll have some tea or something and talk about it." So I'm sitting there in the sun by my creek and Bruce came in, I think wearing a T-shirt or something, and we just really liked each other. And he wasn't the sort of person I usually associate with. Cause he's not very verbal and he's not, ah, some sort of critical intellectual, or something like that. But we really got on, and he began telling me about how they had such troubles finding places where they could run because the fire marshalls were always after them. You know, you rent some hall and then it would turn out it didn't have enough exits. And it wouldn't have toilets. And so they'd close you down. You'd put up publicity and they'd come around and say, "You can't run here." Just when everybody shows up. They had tried schools, and they had done a lot of things, and none of them had really worked. So they were really desperate for a place to show. This would have been '61 probably; the summer we did it in my back yard was '61, or maybe '62.

Of course along about that time, Broughton had gone to England to work on THE PLEASURE GARDEN and then had stayed there. So he wasn't around. Frank Stauffacher had died. Sydney

Peterson had I think gone to Los Angeles. So it had all just kind of dissolved. Pauline had dropped out of the thing…

Gunvor Nelson: Was Pauline Kael interested in this that early?

Callenbach: Well she lived with Broughton, you know. Had a child by him, and helped on MOTHER'S DAY and THE ADVENTURES OF JIMMY. According to interviews with people, Kermit Sheets I guess mainly, she did a lot of looking for locations and costuming… Pauline was very ingenious at living poor with style long before it was fashionable.

Gunvor: …because the first interview, as far as I know, with Brakhage on KQED, she seemed very…like she didn't understand the type of things that Brakhage was doing.

Callenbach: Well, she probably wouldn't because they're very different from what Jimmy was doing. Everything in Jimmy's films is in focus, and recognizable object, and it has a dramatic story, although perhaps of a somewhat poeticized form, and they're funny, and just an altogether different dish of tea from what Brakhage was doing I think, already by that time. Although a couple of Brakhage's early films were stories about anguished young men worried about masturbation and what not.

* * *

Chick Strand: …and then for some reason it moved to Berkeley, and they were showing at the Bistro San Martin, which was an anarchist restaurant. A strange restaurant run by anarchists. But really great food. You'd go and sit…sometimes they had no money so the previous guys had to pay their bill before they could go out and buy the food [laughter]. Well at that time there was sort of a rennaissance of the Wobblies (International Workers of the World) and a lot of people joined…it was an anarchist group but there was so much anarchy going on that there were never any meetings, nothing was organized. So we showed there and that's when I became involved in it.

Diane: Can you remember any of what you showed?

Strand: It wasn't really…at first it was very sporadic in Canyon, when films were heard of and gotten hold of and Bruce would show them. But then it got to be a thing where people started coming and there was a mailing list and needed somebody to collect the donations. We went with a donation of a dollar. Sometimes we'd get an IOU, somebody'd have no money, and we always felt that people could come if they had no money.

Gunvor: I was in Canyon one time and it was a film festival.

Strand: That's right, the Canyon Film Festival. And that's where my very first film was shown. It was called ERIC AND THE MONSTERS. (laughter) It was really a stupid little film… Let's see, I know I'm leaving out so darned much. The cops would come or the health department would come and tell us we couldn't show at the Bistro San Martin, because the screen was blocking the exit and blah blah blah, and there was no permit. So we showed on a certain night, and we'd advertise it, and had a little mailing list, and people would phone. It was a very small organization, except the work that went out looked like it was done by 20 people.

And then a lot of interested people started coming around. At one time there was maybe 7 or 8 really nuclear people that helped a lot. Ernest Callenbach was one that was very very helpful. It was his idea to start the Canyon Cinemanews. He thought there should be a newsletter. And Bruce's mother mimeographed it at ther church. (laughter) Some of the stuff was mimeographed at the Anarchist Press, which was a mimeograph machine in somebody's garage. It would take Bruce and I days and days to figure out exactly how to paste up the program or what we could show, because we never had any money so we'd have to show a serial every week, CAPTAIN AMERICA or something...THE SPIDER, THE REVENGE OF THE SPIDER, and THE CISCO KID. We had to rent those. But Willard Morrison, it was Audio Film Center then, he was really good and got things for us cheaper. And not only that, he distributed films, underground films, and nobody else did. He helped with the lab, and introduced us to other people who were making films.

Diane: What was Bruce doing at this point in filmmaking?

Strand: Well he as producing right along. There was ON SUNDAYS, with Miss Wong. I can't remember the order, but right around then was HAVE YOU THOUGHT OF TALKING TO THE DIRECTOR.

Gunvor: At that film festival, I saw MASS for the first time. It was just finished I think. That really made me...that was the turning point in my life in terms of films. It was in the back yard, I don't know who lived there, and we had not heard or anything. But they asked Bob Nelson to put in PLASTIC HAIRCUT. And Larry Jordan was one of the judges. There was about thirty people watching outdoors in the very cold.

Strand: The first time I had met Bob Nelson was in the San Francisco Museum. And he and Ron Davis with their little suits came, and showed PLASTIC HAIRCUT to a lot of those Museum ladies (laughter)...it was hilarious. And then they'd ask really straight questions, then they'd do a little theater answering the questions. (laughter) That's how the San Francisco contingent and the Berkeley contingent got together I think. We showed Sydney Peterson's films, Larry Jordan...

* * *

Callenbach: And there were about half dozen of the newsreels that came out. I think Bruce did them all. And the idea was, like Chicky was saying, there was going to be this miscellaneous program, sort of like a regular theater program. And after all, a proper theater program in those days had a newsreel, so Canyon ought to produce a newsreel. There may have been a logo that came on at the beginning, like, "The Eyes and Ears of the World"...but there were funny little things. Like Bruce would go on some expedition to some place. I think there was one about Mt. Diablo. I think also...you remember the end of HAVE YOU THOUGHT OF SPEAKING TO THE DIRECTOR, has this thing down at the Bayshore; it's sort of a militaristic thing where his father claps his hands and there are people shooting each other or something like that. And I think that actually came out of a newsreel too. And what else?... I don't really remember. But the effort was to make a nice grab-bag of things for people to come and see. And there was a serial she doesn't mention, called THE DESERT HAWK, which I have since tried to track down. It was very well done by the standards of the Hollywood serial. It had Gilbert Roland, or Roland Gilbert, I can't remember what his name was, playing two roles: The Good Sheik and The Bad

Sheik, his brother. And they would fight it out over some damsel in distress; with lots of riding to the rescue over the desert sands, and so on. (laughter) They were charmingly campy. They haven't been described in any of these summaries of the old serials. And I don't know why not. Whether it was so obscure that Willard (Morrison) had a print of it down there at Audio which he used to let them have for nothing or something, or what, I don't know. Willard is really one of the unsung heroes of the film scene. We were thinking of doing an interview with him for Film Quarterly because he has been in the thick of a lot of things. He's an old friend of mine from Chicago. We ran the Documentary Film Group Film Society, he and I and another guy, at the University of Chicago. He's running the West Coast Audio Brandon office now. And he worked at the [Pacific Film] Archive for a little while...and is just a super guy and really loves film, he's not just a businessman. He really cares.

Diane: You came from Chicago?

Callenbach: I went to school there, I came from Pennsylvania. But I was there for a long time. Willard wasn't very interested in studying, but he was very interested in films. And I was studying to some extent, enough to get by at any rate, and this third guy, Rich Sawyer, who later became a hospital administrator [laughter] he went straight, ah, he was the third person. We ran the standard repertoire of documentaries and theatrical films and so on, and he learned a lot... He's a good friend of Pauline's also. They each know that the other is incorruptible [laughter] in his or her fashion.

* * *

Strand: So when we closed down at Bistro San Martin we moved the operation, I think to another restaurant up on the north side, in Berkeley. And MR. HAYASHI was made there. They closed us down there the very day we were going to show. So we rented a hall and carted people down to the Finnish Hall. And then we realized we were in it deep, [laughter] really involved in it, it was going to go on regardless, it had an audience that was interested, and we were really committed. We just tried a lot of places, a private girls' school in Berkeley. And they wouldn't let us show because they weren't sure what underground meant. Gosh, what goofy things. The College of Arts and Crafts, in Oakland, decided they'd let us show there. About the same time we got showings at the Coffee Gallery, in San Francisco; that one went on for a long time. And there was a Berkeley show.

Diane: Bruce once referred to it as going in and setting up with projector and screen, and it was sort of everywhere; hit and run missions.

Strand: Everywhere. Three nights a week.

Diane: Incredible.

Strand: One in San Francisco, one in Oakland, and one in Berkeley which for a long time was in our front room. Sometimes we'd have 75 or 80 people in there. We'd have wine and popcorn. We'd sell wine for a dime a glass. It was just a real friendly thing because people came back and came back. We had a grand audience, they phoned us, 'Where's it going to be tonight?' [laughter] Every week, when we had the 3 shows, we would go up and down Grant Street (San Francisco) with masking tape and our program, up and down Telegraph Avenue (Berkeley), and

on every edifice we'd put something. I know the texture of every edifice. [laughter] For a while we showed in Chick Callenbach's backyard.

He lived in a house right over Strawberry Creek. Sometimes it would rain real hard, and the creek would be swollen, you could hardly hear the soundtrack. I don't think we got kicked out of his house. It became winter and we moved to Stiles Hall at U.C. It cost us $15 to rent the hall and we used Bruce's projector, as always. And every week we'd have a drawing. A door prize.

Diane: How did that work?

Strand: Well, when they paid their donation of a dollar, or even if they didn't they got a ticket with a number on it. At intermission time, we'd have a little show, we entertained them, although we were both pretty shy. You know, Bruce he rubs his feet around, ducks his head... But we'd end up giving a prize. Well I remember a few times... Bruce is a great pie-maker. He makes pies. He makes pies out of whole wheat flour and wine to moisten it up...and grapes...

Diane: A grape pie?

Strand: A grape pie [laughter]...and geranium flowers in it...and pineapple was a thing we liked to put in it. Anyway, we'd raffle off a pie. One time we raffled off two tickets to the steam baths. It was our get-acquainted-week [laughter]. One ticket off to a man and one off to a woman. And we raffled off a lady's purse that we had filled with funny things. But kids would come, it was a real family kind of thing. People would bring food. And if it was too crowded they'd be lying under the screen, they'd bring their own pillows, but sometimes we'd have to go to Truman's Mortuary and borrow chairs [laughter]... We had a micro bus for awhile, somebody had a pickup. We lost a screen out of the pickup one night going across the bridge to Canyon Cinema at the Coffee Gallery.

Diane: What types of people did you get there?

Strand: Oh, that was a whole different bunch! There was a lot of people that hung out in North Beach, the old beatniks that were still there, San Franciscans that didn't want to go to Berkeley. But we really never pulled in hardly any money, and a lot of times the money to pay for the films came out of our food money.

Diane: You were the one to take money at the door?

Strand: Uh huh, yeah, in a little sewing basket...with a little lid, I'd clamp it down. And costumes. I'd wear a costume, be crazy every week, different. It went on, it really was a part of my life for 3 or 4 years.

Gunvor: Did you personally go around to the different places you showed films?

Strand: Oh Yeah. We all did. It was a little travelling show.

Diane: Who was "all"?

Strand: Bruce and I. Chick Callenbach didn't always come, but a guy named Dave Cleveland came a lot and really helped, just physically and good will, and a lot of dumb work he did, a lot of dumb work.

Diane: Where did your filmmaking career go from there?

Strand: One day Bruce took me and another guy out, with his Bolex and taught me how to shoot. That's the picture that was on Film Culture years ago, Bruce and me and Mama Dog. It was a real sweet day, and I know how Bruce feels about his equipment, and how hard it is for him to get it. I was very pleased that he did that. And my husband's grandfather had a camera, and he died and left it to my husband. It was a 16mm Bell & Howell. I hadn't the least idea of how to make movies. Though Canyon Cinema had a little work shop in the basement of Chick Callenbach's house. Our plan was, if we made any money at all from the films, we'd buy equipment for the work shop. I think we bought a splicer, that was all. And then to start the News. Chick Callenbach suggested that because by then Film Quarterly was getting in a whole bunch of information about festivals and things. And he thought it was a good idea to have a newsletter about independent films. He felt that people wanted to hear about it. And by golly they did.

* * *

Callenbach: It occured to me that what we needed to do was to put together some kind of quick and dirty publication that could be done very cheap and without too much work and without a big structure. In short, carrying out the kind of anarchist…I mean as I listen to this, I'm very impressed with the fact that Canyon has always been an anarchist organization. I mean, it never had any officers, or any dues, or any by-laws, and it never had a constitution. It was just a bunch of people that thought that something ought to be done, and who were doing it. Which was really the beautiful part of it. And the News was like that. I got this idea that it ought to be done, and I talked to Bruce I guess about it, and to Chicky Strand…Dave Cleveland was an important person in the money side in those days. He had a head for accounting and he used to keep the books, and he always was there selling tickets and keeping the show on the road. And I had a friend at that time named Sandra Ossipoff, whose name appears on Volume I, No. 1 as the Editor, and the story behind that is that Sandra was a beautiful blond of Russian extraction from Hawaii. And I had met her at the film festival and really dug her, but she didn't want to really go out with me because she had another boyfriend who was an artist named Wayne. But on the other hand she didn't want to forego my company entirely either. So we invented this relationship where she would be my Goddaughter. [laughter] And that way we would be able to be together without anything getting out of hand. [laughter] And this relationship does in fact continue to this present day. She is now a matron in suburban Washington D.C. [laughter]

Diane: She's not with Wayne the artist then…

Callenbach: No no. She married somebody with money and retired to the country. [laughter] But at any rate, Sandra was looking around for something to do with herself, so I said well why don't you be the editor of the Canyon Cinemanews. I would keep stencils down at my office. And every time a bunch of stuff would come in, I'd sit down and type out a summary of it, in a sort of telegraphic style. And after a month had gone by, we'd have three or four stencils, and I

would give them to Bruce, who would give them to his mother, who would run them off on the church mimeograph, like Chicky says. And then we would get them back, a stack of paper, I think about 200 copies of each issue were done in the beginning. And we would sit, usually on my floor and drink beer and staple all evening. In one evening we could get it done. We went on doing it, and the subscriptions rose, I don't know, to probably double that… You need to get Bruce to give you some more recipes. In the old days that was the life's blood of the News.

Gunvor: Well I never did like recipes.

Diane: You don't cook.

Callenbach: I'm not sure anybody ever cooked any of these recipes. [laughter] They were things like strawberry tarts, and ah…

Gunvor: Seaweed…

Callenbach: Then there were things about kite flying. The other thing that needs to be revived is the Non Achievement Awards, which was largely Bruce's doing, but we all got into it. This was a means of being nasty to people who were doing things wrong. I gave one to the Bell & Howell Company. I had gone up to Bellevue to be the judge of the 2nd Bellevue Film Festival. And they had attempted to run the films on a Bell & Howell Auto-load, which kept eating the films…and it was impossible. Once the film starts through, you can't get it out again, you have to run it all the way through to the end. Finally we located an old Bell & Howell and managed to get through the rest of the films. And I therefore gave the Bell & Howell Company a Non Achievement Award, which they heard about somehow. And I got a call from Chicago saying, we understand we have won an award. [laughter] I said, "Well, it's not exactly an award, it's a, Non Achievement Award." And he said, "Oh well, is there a plaque or something?" [laughter] "We'd like to get it." I said, "No, there no plaque, there's just a sort of Citation of Non-Competence." And then he began to get the idea that it wasn't a desirable thing.

Gunvor: How did Emory Menefee come in?

Callenbach: He was one of the people Chicky was talking about as a good-hearted, hard-working person, who…you know it's odd how groups attract people who are willing to do work like that. I was a film critic already and running Film Quarterly so it was part of my business almost, to look at films and associate with filmmakers. Chicky aspired to be a filmmaker by that time, and Bruce already was a filmmaker, so the three of us, there was a real rationale to be there. But Dave Cleveland, although he liked the films well enough, was not really a film person. And Emory Menefee is a chemist up at the Department of Agriculture in Albany…and ah, Emory was the editor of the News for years, and helped also put on showings. And Wes Paterson was a filmmaker sometimes, but also came around and helped put on showings. Well, people don't have that much to do in their ordinary lives that means much. Most of us just work at some crappy job or other. And so in Evening and spare time activities, there were people around who were willing to put their shoulder to the wheel.

Gunvor: I wish we had a few more of those people around now.